

THE CLEVELAND MUSEUM OF ART

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ART MUSEUM TO OPEN NEW EDUCATION WING

On Wednesday, February 3, 1971, The Cleveland Museum of Art will open its new Education Wing to the public. The building, designed by Marcel Breuer and Hamilton Smith, symbolizes the increasing concern of the Museum with its interpretive and public service functions, and relates these architecturally to the traditional and primary functions of collection and conservation, served by the two earlier buildings dedicated in 1916 and 1958.

The new wing houses all the external services of the Museum. Specifically, it will accommodate the Department of Art History and Education with two 154-seat lecture and recital rooms, ten classrooms, three audio-visual rooms, and offices for the Museum's educational staff as well as for those public school teachers assigned here.

It is the Museum's view that special exhibitions are, among other things, a part of instruction. Accordingly, more than 11,000 square feet of gallery space are provided for this purpose. The space is almost infinitely variable, owing to a system of movable panels and to equally flexible lighting arrangements.

The Extension Exhibition Department circulates art education material and exhibits throughout the region's school systems; it serves as well, the three public branch galleries located at the Cleveland Public Library, Lakewood Civic Center and Karamu House. As a logical adjunct of our public service commitments, this department is now located in the new wing.

Construction of the Education Wing was financed from three general sources: an existing building and development fund, capital funds removed from the Museum's

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operating endowment and most importantly, from gifts. Not the least of these was an extraordinary contribution from the late Ernest L. and Louise M. Gartner, a part of which provided for construction and endowment of the new 750-seat auditorium which bears their name.

The new auditorium will house the program of the Musical Arts Department and will also be used for the Museum's cinema and lecture offerings. It will house the great McMyler organ formerly in the garden court. The hall's accoustical properties can be adjusted to provide varying characteristics as required.

Areas of widest public use are located on the ground level; thus the auditorium and special exhibition galleries are entered from the main lobby. The offices of the Department of Art History and Education are located immediately above (with additional special exhibition galleries) and one flight below ground level is the classroom floor, where specialized educational activities are concentrated.

The structural system of the building combines reinforced concrete up to the ground level with structural steel and concrete above. This permits extreme freedom of space together with suitably high ceilings. The exterior is sheathed with specially designed panels of layered granite. Finishing materials for interior walls include natural cork (for classrooms), vertical wooden battens (for the auditorium and lecture halls), bush-hammered concrete for public areas, board-form concrete for service areas, gallery finishes, and various conventional surfaces.

The floors are granite, end-grain wood, concrete and broadloom carpet. Hardware is bronze in most public areas and extruded aluminum elsewhere.

Public parking is on ground level to the northeast of the new wing. Staff and overflow parking are below grade to the northwest.

The Education Wing occupies approximately 110,000 square feet, or approximately the same space as each of the 1916 and 1958 buildings.

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Background Supplement A

ART HISTORY AND EDUCATION AT THE CLEVELAND MUSEUM OF ART

The importance of the Museum's interpretative function, now expressed in its new Education Wing, was recognized even before the institution was formally dedicated in June, 1916. Almost a year before the opening, an educational department had been established and was engaged in organizing curricula, visiting the public schools and preparing museum-oriented programs.

Growth has been organic: the earliest efforts emphasized work with young people; secondary and adult education developed from this basis and the Museum's most recent innovation is the unique arrangement with Case Western Reserve University wherein Museum curators serve as adjunct professors, teaching undergraduate and graduate courses in classrooms provided by, and in the Museum itself. This program permits the study of objects exhibited and in storage which are under the direct care and responsibility of the curator-professor. The university relationship and program is described in greater detail in the accompanying supplement C: The University Program.

In the early years of the Museum's service, educational programs were considerably less sophisticated than today, yet nonetheless well ahead of their time. Within a year of the opening, evening lectures and gallery talks for adults were established. There were drawing classes for children, film programs on Saturday afternoon and special Sunday activities for children designed to mesh with visits of their parents to the permanent collections at the same time. As early as 1917, the department was able to report total attendance of about 17,000 at its educational programs; about half of this represented formal public school class visits. By 1919 drawing classes for particularly

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gifted children were added to the Museum's curriculum.

The department's responsibilities grew relatively rapidly and by 1922 nearly 30,000 children from the public schools visited the Museum in addition to smaller numbers from private and parochial institutions; by this time services included classes which related music and archeology to the fundamental art historical program, classes in drawing and modelling, and a program of scholarship assistance for advanced study at the neighboring Cleveland Institute of Art.

Thomas Munro became Curator of Education in 1931 and at the same time was appointed a professor for graduate studies in aesthetics at Western Reserve University, beginning a trend toward inter-institutional cooperation which ultimately resulted in the university program cited above. Under Munro's stewardship, the department's objectives remained as before; the scope widened, however, and the quality of instruction was steadily improved. It has become apparent that while collecting and conserving remain the primary and exclusive obligation of the Museum, the interpretive function has in recent years expanded, and demands an increasing share of the institutional energies. Munro recognized this probability and set out to design and implement a program to increase the Museum's interpretative powers. In response to his efforts the Museum now assumes its educational obligation to include the fundamental problem of raising the quality of teacher-education, with a proportionally reduced effort at fundamental visual training.

The tools of teaching derive principally from the Museum's collections of primary works of art. In addition, the department uses special exhibitions, a library of more than 60,000 volumes, a slide library with a total of nearly 165,000 reproductions, classroom instruction, formal lectures and the pages of

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the Museum's catalogues and the monthly Bulletin. The department, moreover, cooperates with other institutions in furnishing speakers and circulating exhibits for schools and libraries so as to provide a suitable introduction to works of art for those who have not had the occasion or opportunity to look, to see and ultimately to understand.

Local exhibits have been circulated by the Museum to schools, libraries and other public institutions since 1918. In 1960, this de facto arrangement was formally recognized by the creation of the Extension Exhibitions department which now supervises a collection of more than 16,000 works of art from all parts of the world ranging from prehistoric to contemporary cultures. Each circulated exhibit is designed to fit a specific area or teaching problem. For example, an exhibition of Minoan and early Greek art will be assembled to provide a visual background for a study unit on The Odyssey. At the same time the department may be engaged in arranging an exhibit of traditional textiles and costuming for a class in home economics. In 1970, for example, the Extension Exhibitions department served some 196 schools, libraries and other institutions with 650 case exhibits and more than 350 framed paintings and prints. In addition the department maintains three permanent galleries: at the main downtown branch of the Cleveland Public Library, the Lakewood Civic Center (on the west side of Cleveland, some ten miles away from the Museum) and at Karamu House, a settlement house serving Cleveland's black population. None of these, it should be emphasized is designed as a substitute for the permanent collection and the experience to be derived from great works of art-- the work of the Extension department can be characterized as an introduction and an invitation to the primary collections at the Museum.

To support the introduction thus gained, the Cleveland Board of Education

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presently assigns three teachers to the Museum. They are given office space in the new wing and work there with the public school pupils and teaching colleagues. School classes are planned for general tours of the Museum or for visits in which specific exhibitions may be integrated with the needs of the school's curriculum.

Beyond the formal public school programs there is a system for individual and more personal activity. Children of members and scholarship holders account for the major enrollment in this region of the Museum's educational activity, under which gifted children from a wide social range have been encouraged in activities such as experimental cinema production, advanced drawing and sculpture. It should be noted that these programs are free or subsidized by scholarship funds.

The history of the department shows a steady growth in support of educational programs for adults: the first Director, Frederic Allen Whiting, established the institution's commitment to the educational process; William M. Milliken, who served as Director from 1930 to 1958, consolidated educational operations; the present Director, Sherman E. Lee has codified the program and provided a positive direction.

Dr. Lee took particular note of the Museum's position in the Annual Report for 1969:

"We particularly call your attention to ...the Department of Art History and Education ... One of its emphases is especially significant, that on teacher training and pilot programs in art education. It is certain that this area is one by which the Museum can best influence and help rather than try to substitute for what others can accomplish."

The growth of the department can be seen statistically in terms of attendance at formal programs: in 1944 attendance was 138,254 out of a total

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regional population of less than a million. Ten years later nearly 160,000 people attended the department's formal offerings. In 1964, there were 190,000 enrollments.

Substantial increases in attendance of the Museum's art history and educational programs are anticipated with the opening of the new wing. Physical increments include: auditorium seating increased from 490 to 750; classrooms from 9 to 12; a newly-created audio-visual capability of 3 rooms which will accommodate 60 people with a permanent library of slide-tapes; two new lecture-recital halls, each with a capacity of 154.

Since Dr. Munro's retirement in 1967, James R Johnson has been Curator of Art History and Education. In addition to his teaching responsibilities, he supervises a staff of 50 professional instructors (volunteer docents have never been used by the Museum) as well as technical and clerical employees.

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Background Supplement B

MUSIC AT THE CLEVELAND MUSEUM OF ART

The Department of Musical Arts of The Cleveland Museum of Art was the first inclusion of the art of music in any of the world's museums. The concert organ which was a notable part of this institution was also a first instance.

In July of 1920, not long after the Museum was first opened, a gift of an endowed Department of Musical Arts was offered as a memorial to P. J. McMyler by Mrs. McMyler and their daughters Gertrude McMyler and Mrs. Doris McMyler Briggs. The formal date of the department's inception was March 4, 1922 when Dr. Archibald T. Davison of Harvard University and consultant for the large Skinner Organ played its first recital.

The purpose of the endowment was to encourage enjoyment and understanding of music through performances and teaching. The Museum was for many years a sort of musical oasis. It is significant that the first Curator of Musical Arts was Thomas Whitney Surette, a distinguished educator and editor. Early activities included classes in exploring musical literature through listening and enlightened explanation as well as participation in choral and instrumental groups. Aside from frequent organ recitals there were occasional recitals by professional musicians in the lovely "lecture hall".

After setting up the department and giving it guidance toward a future, Mr. Surette wished to return to his own career. His assistant during this formative period was Douglas Moore who came to Cleveland in 1921 because he wished to study with Ernest Bloch. He became Curator on Mr. Surette's retirement in 1922. That year Arthur W. Quimby came as assistant. He became Curator in 1925 when Mr. Moore left to become head of the Music Department of Columbia University and to earn his honored career as an outstanding composer.

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During Mr. Quimby's long and brilliant tenure, the influence of the Museum's musical activity on the local scene was marked. His presence on the music faculty of neighboring Western Reserve University did much to create a climate for study and performance. The youthful Cleveland Orchestra which was to move to its great home in Severance Hall near the Museum was enriching the community by performances, music appreciation groups and children's concerts which were outstanding on a national level. Music education in public schools was making great strides. The Cleveland Music School Settlement and The Cleveland Institute of Music were active contributory forces. These informative institutions considerably lessened the Museum's Department of Musical Arts' intention to teach and turned its direction more in the line of performance. Mr. Quimby resigned from the Museum and Western Reserve University in 1940 for a professorship with Connecticut College. He was succeeded by Walter Blodgett who is Curator to this day.

With the coming of a new Curator, the decision was made to abandon class work in favor of performance, for there was no longer interest in or need for teaching. Organ recitals continued with half-hour concerts Sunday afternoons with programs repeated for a month. In addition there were full-length "Curator's Recitals" of different content one Wednesday evening a month. There was an increased emphasis on chamber music in the auditorium programs which occurred Friday evenings from October through May. Outstanding local artists appeared on the same basis as noted visiting artists and ensembles. All programs, unless devoted to a special purpose, were required to have at least one substantial contemporary work. Because of the McMyler Endowment and subsequent financial assistance from The Musart Society, there was and will continue to be no admission charge. Perhaps teaching has continued in the form of exploratory programs free from box office necessities of popular literature. Another policy has been to give young artists of promise encouragement by invitation to perform.

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The story of the McMyler organ is almost a history of the development of that instrument for the last fifty years. The original large Skinner Organ was built favoring the orchestral imitation taste of its period. Its first placement over the Rotunda did not allow it to be heard clearly, causing it to be removed to the loggia in the Garden Court in 1924. It was continuously beset with mechanical difficulties, but hundreds of recitals were given on it by Mr. Quimby and Melville Smith of the Reserve faculty in addition to such visitors as James H. Rogers, Dr. C. E. Clemmens, George W. Andrews, Edwin Arthur Kraft and Walter Blodgett. Among touring virtuosos who appeared during the next 20 years were E. Power Biggs, Lynwood Farnam, André Marchal, Gunther Ramin, Joseph Bonnet, Louis Vierne, Marcel Dupré and Fernando Germani.

The beginning of tonal change came with a proposal by Mr. Quimby and Mr. Smith to play the entire authentic organ works of Bach during one season. The organ was not tonally suitable for this task. Therefore, for this project Walter Holtkamp of the Votteller-Holtkamp-Sparling Organ Company loaned and installed the country's first Rückpositiv, a division of design and clarity typical of the organs of Bach's time, organs for which the greatest of its literature was composed.

Eventually this was the only portion of the organ to be retained. Due to mechanical troubles and dissatisfaction with the tone of the main organ, the instrument was removed in 1945, restored and revised in the traditional classic manner. The work was accomplished by Mr. Holtkamp in consultation with the Curator. This landmark in American organ conception was first heard in recital in November of 1946 in a recital by the Curator. This instrument attracted visits from organists, students, and builders from our country and Europe. Among the visitors was Dr. Albert Schweitzer.

During the years following this event there were occasional pipe changes in continued attempts to refine and clarify. In 1962 the sudden death of Mr. Holtkamp

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arrested another important revision which was executed later by his successor, Walter Holtkamp, Jr. This successful change indicated that further refinement had to continue. This opportunity came when the Golden Anniversary of the Museum provided funds. By this time it was obvious that soon the instrument would be moved to its long awaited home in the new auditorium. Consequently, work at this penultimate stage was aimed toward the new situation. This glorious instrument was last heard in recital by the Curator on December 11, 1968. Only the useful pipework was retained. Because of the continuous development of this instrument and development elsewhere under its influence, it will return, so to speak, as its own descendant. It will be heard for the first time in three programs during May of 1971 in programs to celebrate the Museum's new auditorium and the resumption of activity of the Department of Musical Arts.

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Background Supplement C

THE UNIVERSITY PROGRAM

Since 1917, the Cleveland Museum of Art has housed art history classes of neighboring Western Reserve University and Case Institute of Technology, with Museum curators teaching many of the courses. The federation of these two institutions in 1967 into Case Western Reserve University was accompanied by a newly strengthened and formalized association between the Museum and the immediate academic community: twelve curators were appointed to adjunct professorships in the University, each curator teaching an average of one semester course a year in his respective field, enriching the course offerings of the University art history department to a considerable degree. The Museum curators, moreover, have free and immediate access to original works of art, including those in storage, which can be studied first hand by the students, a great advantage especially for smaller classes and seminar groups.

The curator faculty at the present time includes Sherman E. Lee, Wai-kam Ho and Martin Lerner, Oriental Art; John D. Cooney, Egyptian Art; James R. Johnson and William D. Wixom, Medieval Art; Dorothy Shepherd, Near Eastern Art and Textiles; Henry H. Hawley, European Decorative Arts and Architecture; Edward B. Henning, Contemporary Art; Merald Wrolstad, Typography; and Janet Moore, Art Education, in addition to the art history faculty of the University. Guest curators will also participate in this program in the future. This collaborative program is directed by Sherman E. Lee and James R. Johnson of the Cleveland Museum of Art, and Harvey Buchanan and Edmund B. Chapman of Case Western Reserve University. The Museum also offers scholarships for

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graduate art history students at the University. In addition to its formal collaboration with Case Western Reserve University, the Museum is host to many classes from colleges and universities in the Cleveland area, including Cleveland State University, John Carroll University, and Oberlin College. Visiting students in museum training are also received from Harvard, Yale, and the University of Michigan.
